

PHOTOJOURNALISM

Words, Pictures and Layout

In photo-journalism you must ask yourself: Who is the audience? You must always consider what effect you want the pictures to have on the audience. What are you trying to communicate? What alternatives are there? For example, what would be the effect if you changed the camera angle or lighting?

Realism and objectivity are important but it is important to always look for new and different ways of doing and seeing things. As a photographer, it will be up to you to select your subject matter from the world as you find it. Try to recognize the significant in the random events that you become caught up in. This kind of photography requires sensitivity to what the subject implies. You will need to understand the subject to see if it reflects the feelings you are trying to evoke in other people. Or, to recognize that moment when it stands revealed so that it will be meaningful to others.

Sometimes, as a photo-journalist, you will have to create a situation which will tell the story you are trying to get across. Sometimes, new things will arise spontaneously and selection will become a matter of photographing fast enough.

It does not matter whether you find the subject or re-create reality by contriving a picture so long as the photograph expresses a situation that is essentially true and provided that the photograph looks uncontrived. For example, if you had to photograph the drought conditions of the depression years in the West, it hardly matters if you need to move a dead animal's skull several feet to a background of dried mud. The resulting photograph essentially tells the truth about the situation and it hardly matters that the subject and its background had to be brought together in this manner by the photographer. One of Arthur Rothstein's photographs taken during the 1930's for the Farm Security Administration was criticized for this very reason.

To become a good photo-journalist, it is a good idea to study some picture stories of good photographers. When you do this, ask yourself: (1) What is it about? (2) What is the justification for it to be in the magazine? (3) Who is it about? (4) What governed the choice of a lead picture—why wasn't some other picture used? (5) How do the pictures relate to one another? What theme or thread holds them together? For example, the common theme might be love or hate. Or, one person might appear in all of the pictures. The theme must be clear. In photo-journalism, you should work according to a theme or until a theme comes up.

In a good picture story, there should be continuity in a theme and layout. There should be a connection between the photographs. A good grouping of photographs serves to give the story unity. There should be a sense of arrangement and there should be a feeling of movement if the picture story is to be effective. A good picture story has a lead picture. Sometimes, it is the most novel shot. It is usually the most interesting picture or it may sum up the whole story. Or, it evokes curiosity. It may be the first thing happening in time, but if that is not interesting, flash backs may be used. A lead picture may be interesting because it is unique or it identifies the subject. It may shock or surprise the reader. Or, it may simply say—this is me. In any case, the reader can identify with it through empathy. The lead picture may be an establishing shot if it is strong. It leads you through the rest of the story. Size gives it importance, unless smallness on an empty page creates an effective gimmick.

A picture story answers the question What and is generally built on events. It covers a small, specific area. A photo essay answers Why and is generally built on the meaning of events. It is more complete than the picture story. It is broad and all encompassing.

There are four broad types of picture stories: (1) without words, (2) words tie-in with pictures and explain pictures, (3) pictures explain or clarify words, and (4) pictures carry the entire story, (5) captions carry the entire story (6) or, text carries the entire story.

The Documentary or Reportage Photograph

This kind of photograph acts as a bridge to experience, taking the viewer to the original event, place or time. The photographer attempts to report, yet leave himself/herself out. In the documentary photograph, costumes, gestures, subject matter relationships, the environment, etc. give clues about the social scene at the time the photograph was made.

The documentary photograph can provide information about a person, place, event, or a relationship between people. If the photograph is primarily of one person, it may hold clues about the sex, nationality, race, occupation, marital status, mental state, or the type of person you are looking at. If the photograph is of two or more people, it may show the relationships between the people as well as their gestures and costumes. If the photograph is of an event, it may reveal the action of the participants, and the atmosphere or mood surrounding the event. If the photograph is of a place, it may show: who just left, how long ago, when they will return, and what the social strata and atmosphere are. The documentary photograph says: This is it and this is the way I saw it. Documentary photographs can be used in photo-journalism as single photographs or as part of a picture story or photo-essay.

The Pictorial Photograph

The pictorialist says in effect: This is what I saw and here is how I feel about it. The pictorial photograph uses the graphics of the medium and the style of the photographer, in addition to the subject content. Everything in the photograph contributes something to the total meaning of the picture. The pictorialist is less concerned with the subject than the picture it will yield. He uses the camera not so much to record as to stress how he sees. This kind of photograph has been used in picture stories and photo-essays but there is a danger that realism and believability will be sacrificed.

The Concepts of Essence and Experience

Two concepts lie at the heart of unique photography. The concept of essence is one, the concept of experience is the other. Essence is the central inner core of a person, place, event, or gesture from which the whole of person, place, or event may be reconstructed. When the subject bares its inner core in a fleeting moment, the photograph may reveal the essence of the subject along with the facts or outward appearances.

The concept of experience allows a direct approach to the photograph. Experience refers to that part of an event, place, situation, or person that may be shared with others by means of the photograph. Through the photograph, the subject's qualities of beauty, truth, goodness, etc., can transcend time and space. The same feelings that were experienced by the photographer may be experienced by the viewer as well.

Things for What They Are and Things for What Else They Are

Sometimes a photograph may not only show what the subject looks like, but it may reveal the essence of the object and the inner facts about it. By skillful use of lighting, shadows, perspective and space relationships, the photographer can change what the photograph may suggest or resemble. This is a useful tool for the photo-journalist who may be able to use these things to reveal the essential truth or nature of the subject. But, if the photograph has only a slight resemblance to the original subject, the viewer is left to his own associations.

When you try to photograph something for what it is, you have to go out of yourself, out of your way, to understand the essence of the subject. This goes beyond what you can see. It includes factual information about what you are photographing as well as understanding its essential nature. The more curious you are and the more you know about what you are photographing, the more heightened your awareness will be.

If an object is 3-dimensional but it is photographed as a flat object, you are making it do something, and you are transforming it. In photographing thing for What Else They Are, you can make changes in form, time, texture, density, meaning, resemblance, suggestion, etc. by controlling lighting, shadows, perspective, shape, tone, spatial relationships, and the objects that you photograph. This kind of photography requires you to be very observant. It is a very useful concept when you wish to express your feelings about things. The subject matter can suggest these feelings to the viewer and if they help to express the essential nature or essence of the subject, they are perfectly good tools and should be developed.

Start by asking yourself, what does the subject remind me of? How do I feel about it? What is it equivalent to? Then, learn to use the graphic tools and qualities of photography to evoke these feelings in your photographs.

Differences Between Photo-Journalists and Documentarians

The photo-journalist must realize that it is very easy to interpret a subject and he should try to control it. It is the job of the photo-journalist to show realism or the essence of people, places, or a situation. Photo-journalism is a report of what is happening in, by, to, of, or for people. It is an attempt to make this dramatic and true. The documentarian is interested in improving conditions around himself by showing how things are or preserving a record of conditions at a particular time and place.

The Photo-Journalist Is Part Of A Team

Photo-journalism consists of a team consisting of picture editor, photographer, and writer. The photo-editor develops human and physical material into a balanced idea and program. Often the original idea for a story is his. However, the story is colored by publication policy. This has a great deal of effect on the truth. It is the editor's task to fit the job to the talents of photographer(s) and writer(s). Even while the editor guides the work, he is influenced by it.

The picture editor must keep abreast of events so that he knows what is going on, and can make assignments according to the talents of his staff. But, he must also edit and combined pictures with words into a picture story. Then, he must catalog pictures and take care of pictures. He may also have to be a photo-librarian.

In the ideal photo-story, the words and layout seem natural and inevitable to each other. The photographs are so intense that the photographer and his means of photographing have become invisible. The words are so sensitive an extension of the photographs, and the layout so clear and quiet that we ourselves are looking with our eyes and hearts upon the people in the photograph.

The photographer may have an untrained sense of words, but his notes will frequently express an experience more succinctly than the best deliberations of a writer who is remote from the event. A good photographer should be given the time to conceive and realize the picture story. He should be given the task to sketch out what is to happen on the pages allotted to his subject. Then the editor, writer, and art director will have an integrated whole, however raw, to publish and perfect, instead of a jigsaw puzzle to initiate and assemble.

Many editors will turn to you in shocked surprise at this suggestion. They are thankful if they can find a photographer able to cover a story and bring back photographs, let alone put words together. But why shouldn't the photographer be responsible for picking out his own best work, as other professional artists are? Editors feel that photographers hold ridiculous technical or sentimental attachments to the least interesting pictures. Many photographers, they feel, believe that the ideal layout is one photograph to a page or even to a spread. And, most photographers believe that a whole issue or at least a half should be devoted to his latest story and without captions; the pictures don't need any. It is true that many photographers resist words. Few good photographers are without this tendency. Stieglitz, for example, never permitted a title to appear with his photographs. Actually, the photographer objects to words only when they distract from or duplicate what is said in the photograph. Many photographers, and a growing number of others, believe that certain photographs need no words because they speak a more immediate language.

The Role of the Photographer

The photographer should attempt to orient the editor as to everything that went on and to photograph so that the editor may see the entire thing. His photographic coverage should be such that the environment and all steps of a situation are shown. If spots are left out, the story becomes incomplete. A good photo-journalist thinks in terms of complete coverage. Keep in mind the beginning, middle, end, and climax of action. However, do not machine gun! Take a good number of meaningful pictures instead.

The photographer must be able to get to the spot where the thing he wants to photograph is happening. To do this, he should be liked by many kinds of people and yet he must be aggressive enough to get to the spot. Sometimes, when things are not “happening”, the photographer will have to make things happen. The idea is that you do anything you have to do to get a photograph. The photographer must have a sense of significance of what goes on and he must select those items that really stand out. A good photo-journalist must anticipate what is going to happen and when. Sometimes it will be necessary to work quickly.

It is an interesting fact that a person coming into a place will often see the obvious while a person living there for a long time tends to miss the obvious. For an audience, it is the obvious which may be the most interesting. A good photographer must be able to really understand an area and yet see it in a fresh new way as though he were seeing it for the first time.

The Role of the Writer

The writer does some research prior to going out on a job with the photographer. Both the writer and the photographer will need to do research. However, the writer will need to get information that the photographs cannot reveal. The writer also needs to be well liked so that he or she can work with people to interview them. There should be a flexible relationship between the writer and the photographer. There needs to be an exchange of ideas between them. It is the writer who takes the photographs and with his or her own information writes the story.

The Importance of Research

Early in their project, FSA photographers learned that to cover a subject professionally one had to do plenty of preparatory work. Once on location, the photographer became an involved, sensitive observer and an honest reporter of the scene before him. An example of the type of research Roy Stryker insisted that his photographers do was described by Carl Mydans in his report of the cotton assignment which he did for FSA.

Before leaving to cover an FSA assignment on cotton, Mr. Mydans was called into Stryker's office and asked, "What do you know about this crop?" Stunned by the bluntness of the question, Mydans could not come up with a satisfactory answer, and the trip was postponed. Mydans was taken in hand by Stryker and Stryker talked all morning, through the lunch period, all afternoon, through dinner, and all that evening about the history of cotton.

According to Mydans, his lecture covered “the one-crop system” and the society that grew up around it. When he got on the train the next morning, he had both a mission and an inspiration. One of Life’s first photographers, Mydans never forgot the importance of research.

Gifford Hampshire, a former director of Project Documerica at the Environmental Protection Agency, once said: “...Adequate research allows the photographer to plan his approach and decide how he is going to shoot the assignment.” In his book, Photojournalism Principles and Practices, Clifton Edom wrote: “...Before a worthwhile statement can be made, one must have something worthwhile to say.”

Picture Story Layout

If you push pictures around often enough and long enough, your subconscious will help work out the solution as to how to lay them out. But, there are some basic concepts that will help.

Layout is the relationship of photographs to a page. There may be captions, text, drawings, or other photographs. If the main direction of a photograph is from left to right, it can be placed on the left side of the page. If text is used, the text can appear on the right side.

Open Form photographs, those that suggest something going on beyond the photograph and not surrounded by space, lend themselves to a great variety of layout.

If action, or the composition of the photograph, leads the eye from left to right, then two photographs which lead the eye in the opposite direction—right to left—serve to end a phrase. One photograph, which leads the eye in the opposite direction—right to left—serves to end a paragraph.

Formal Balance

There are three ways in which Formal Balance is achieved: (1) A single photograph may be centered, (2) There may be mirror images in which the pictures are very similar, or (3) There may be X-Variety Layout in which similar images are placed diagonally opposite one another.

Informal Balance

Informal Balance or “Occult” Balance is achieved by effect, weight, directions, or color in a given area. Directions can be balanced by: (1) Absorption (space using up energy), (2) Counter-Direction, or (3) Right Angle Direction. Photographs may be balanced by a play of directions.

Weight May Be Used For Balance

Weight may be used for balancing photographs both in their relative size and in their placement on the page. Dark colors are heavier than light. Complex forms are heavier than simple forms. A large dark object may be balanced by a small white object. The weight of objects in a photograph is largely a matter of how you feel. Very small white or black areas will balance larger gray areas.

A page designer works with directions, weight, and color. There must be an awareness of what a photograph means regarding its placement with other photographs.

Chronological Layout

In this layout, the first picture taken will be the first used. The opening picture may act as an overture or be strong design wise. It may sum up the story. The final picture sums up and ends the story. Within, there is a chronological story form. Many photographers think in terms of opening and closing shots first, or cover shots; then they fill-in.

Non-Chronological Layout

This layout is not dependent upon a time sequence. What is said depends upon arrangement. These stories can be handled in a great number of ways. Sometimes layout depends on how the pictures may look together.

Mechanics of Layout

1. Materials you will need consist of 8.5-by-11 inch paper, grease pencil, ruler, transparent tape, razor blade or scissors, and magnifying glass or viewer.
2. Collect all of your contact sheets. Next, making sure they are identified by roll so that you can find the numbers of the negatives when you need them, circle each frame you think may have a place in the layout.
3. Cut out (make sure the roll number is on the back of each) marked frames from only one contact sheet at a time. Leave sprocket holes and frame numbers. This is the only way you will be able to find the negatives.
4. Do not be afraid to pick too many frames. They can be edited later.

5. Your cutouts are known as “selects”.
6. Arrange your selects into subject groups such as portraits, long shots, situations, etc.
7. Decide which pictures are best in each group. So far as possible, choose a horizontal and vertical of each situation.
8. Pick your lead or cover picture. It should be an eye-catcher and a stopper. It should also suggest what the story is about. For instance, if your story is about an individual, it not only should show what the person looks like, but also should suggest the nature of his work or the theme of your story. This picture should be excellent both photographically and editorially.
9. Arrange selects in the order in which you think they will best tell your story. This is where you should do some really hard thinking. Shuffle and reshuffle your contact prints. Look for parallels or contrasts. Remember, the traditional picture story has a beginning, a middle, and an end.
10. Now, begin weeding out the pictures that essentially say the same thing. You must be critical of photographic quality as well as of content. Ask yourself whether your selects say something without the necessity of explaining.
11. Since you are working on a pseudo magazine layout, you must decide whether you want to open your story on a right-hand page or a spread (two pages).
12. Arbitrary rule: Do not plan for more than six pictures on a spread. A sequence may be considered as a single picture. If you can use less than six, your layout will be better. No layout should be more than six pages, and you probably can do it better with four. Keep in mind that a very effective story can be made on a two-page spread.
13. Find a closer, a picture which says The End to the viewer.

14. Cropping: Not all of your pictures are cropped exactly in the camera. To make a better picture, you may have to crop it in print form. Do your cropping first with a grease pencil and not with a razor blade!
15. Sizing—In making an enlargement or reduction, one dimension—either the width or depth—is always known. When using the diagonal system, lay a ruler or straight edge across the photograph so that it accurately divides the angles of the lower-left and upper-right corners. If your final illustration is to be 7 inches wide, make a dot at exactly the place where 7 inches intercepts the diagonal made by the ruler. Dropping a line from this point to the base will give you the dimensions of your enlarged print. This rule of the diagonal will help you to quickly arrive at the size of enlargements or reductions. You can use this system on horizontal photographs as well as on vertical photographs.
16. Indicate headlines, copy blocks, and captions on the layout. The copy block is usually composed of straight lines; the captions by wavy lines.
17. For your miniature layout, use an 8.5-by-11 inch sheet of paper, folded through the center, as a two-page spread. With a ruler, draw, in the shape and approximate size of each picture. Place each contact-sized print in the lower-right-hand corner of the space you have dummied or given to this particular picture. Tack it down with scotch tape and only along the top. Do not put tape over the picture itself.

If you do not like the layout as it is, do another and another until you get one you do like. This is the way to find out whether you have told your story clearly and effectively. The procedure given here for magazines is also adaptable to newspaper picture pages.

Layout Projects

1. Cut a half-dozen pictures from current publications and crop them with a grease pencil to increase their effectiveness.
2. Collect pictures from a magazine picture story or essay and use five or six of these pictures to do a standard newspaper picture page. Scale the pictures to their final size, draw in headlines, copy blocks, and captions. In selecting your pictures for the newspaper page, make sure you have a beginning, middle, and end.

The Photograph and The Caption

What kind of photograph needs a caption? Documentary photographs, where the photographer is primarily an eye witness and secondarily a creator, require a caption. Where the photograph completely expresses its subject, it scarcely needs a title. Where it transcends its subject, words of any kind become slightly absurd. Unless, a title is used to direct the viewer's mind in the proper direction so that he might better understand the photograph. Some of the reasons that photographs need captions are: (1) Most people can't read photographs as well as words—if at all. (2) The photograph may spring from a deeper source than words. (3) The caption may serve as a verbal crutch to see with. (4) The most explicit photograph may not reveal the precise place and day it was made. (5) It adds to our understanding of the image, and often influences what we think of it.

Types of Captions

Enigmatic Caption—A catchphrase torn from the text and placed under a single photograph. The eye is caught by the photograph, then by the caption, and then the reader finds himself, hook, line, and sinker, compelled to turn back to the attached article and read it.

The Narrative Caption—This is the common contemporary form of caption that is known throughout magazine journalism. It directs attention to the photograph, usually beginning with a colorful phrase in boldface type, then narrating what goes on in the photograph, and ending with the commentary, it acts as a bridge between the text and photograph.

It is the caption that keeps you moving from one picture to another. It is very often the caption you remember when you think you are telling someone about a picture in a magazine. The caption can call our attention to one detail and cause us to ignore others. It can be so slanted that different captions can cause us to feel rage, tenderness, amusement or distrust towards one and the same photograph. Narrative captions explain “who”, “what”, “when”, “where”, “why”, and “how”.

The Additive Caption

The Additive Caption appears to be the newest form. It does not state or narrate some aspect of the photograph; it leaps over facts and adds a new dimension. It combines its own connotations with those of the photograph to produce a new image in the mind of the spectator—sometimes an image totally unexpected and unforeseen, which exists in neither words nor photographs but only in their juxtaposition. This type of caption lends itself very well to surrealism or it gives a means to apply humor into a situation.

In the Additive Caption, the basic principle is the independence—and interdependence—of the two mediums. The words do not parrot what the photographs say, the photographs are not illustrations. They are recognized as having their own force.

Caption as Miniature Essay

This caption usually accompanies a single photograph and together they make a complete and independent unit.

The Enigmatic Caption and the Caption as Essay are more literary than visual in their aims and techniques. The Narrative and Additive Captions, however, involve a host of problems in the language of photo-writing.

Some Creative Approaches With Words

In Land of the Free, by Archibald MacLeish, the poem becomes a “sound track”. It employs the additive principle so that the reader seems to hear the thoughts of the people in the portraits.

In Dorothea Lange’s book, Land of the Free, she used the actual words of the people she was photographing and put their speech beside their faces. This direct and deceptive technique is very powerful. Here, the Additive Caption arises to real dramatic stature. A worried young sharecropper looks at you...”The land’s just fit fer to hold the world together.” A gaunt woman, worn with work, smiles wryly as she clasps her head...”If you die, you’re dead—that’s all”.

Words and the Modern Picture Story

In the modern picture story or photo-essay, a new language of images has evolved, and with it a new use of words. Photographs may be complete without words. But, where the two mediums meet, they demand that each complement and complete each other so that they form one medium. They demand also that they shall be arranged so that their visual pattern is clear to the eye, or, when the words are spoken, that what is heard is timed and cadenced with what the eye sees.

Each photograph should be cropped and sized until it is clear as it can be in relation to the spread and the sequence. Each spread expresses in its layout the dynamic tensions, rhythms or moods of its images. Words and images become as one.

Life Formula For The Photo-Essay

For a typical assignment at Life magazine, the editors expected the photographer on location to shoot at least eight basic types of photos to ensure complete coverage of the situation and to guarantee enough good pictures for a layout.

1. Introductory or overall—usually a wide angle or aerial shot that establishes the scene
2. Medium—Focuses in on one activity or one group
3. Close-up—Zeroes in on one element, like a person's hands or an intricate detail of a building
4. Portrait—Usually either a dramatic, tight head shot of a person in his or her environmental setting
5. Interaction—People conversing or in action

6. Signature—Summarizes the situation getting all of the key story-telling elements in one photo—often called the decisive moment
7. Sequence—A how-to, before and after, or a series with beginning, middle, and end (the sequence gives the essay a sense of action)
8. Clincher—A closer that would end the story

Life photographers who took all eight types of photos for a story had a high probability of bringing back to the office a printable set of pictures. This picture set provided the designer with many layout options. When the Life photographers had run through the list of picture possibilities, the photojournalists could feel confident they had covered the story completely and in depth. Then the photographers were free to look for unusual or unexpected situations that would set their essay apart from the standard photo story. Life editors didn't use all of the photos from an assignment. But they knew that whether the photographers were shooting in Hollywood or Haifa, they would bring back a visible array of pictures that could be formed into a Life essay.

Not many newspaper photographers would have the time to shoot the entire list of combinations described above. Most photojournalists would evaluate the time they can spend on the assignment against other stories they have to cover.

Kobre, Kenneth. Photojournalism—The Professionals' Approach. New York, New York: Van Nostrand Reinhold Ltd., 1980.

Projects

Documenting People

Observe the ways people stand, sit, lean, and walk. Observe and compare details of clothing that various types and builds of people wear. Make pictures expressing your attitudes and ideas concerning the people you document.

Shoot pictures of people standing, sitting, walking, slouching, leaning, lounging—fat people, thin people, stooped, erect, self-conscious, oblivious, people in a hurry, those with time on their hands, old, young, decided, undecided, rich, poor, etc.

Find the humorous, odd, touching, thought provoking. Frame with such things as doorways, store fronts, empty streets etc. Include the locale if it has something to say.

Feature Photographs (flush mounted—without borders)

Photograph a boy with a dog or a girl with a cat. Photograph and express the idea of Back to School. Ask yourself what is unique or unexpected in the subject. Try to inject these qualities into your pictures. Mingle with the subjects first and win their confidence.

Small Businessman in Environmental Portrait

Photograph the subject looking frank and looking into the camera. Captions should include: who he is, what business etc. The captions should be 3" wide, typed, and rubber cemented on the back of the photograph.

Football Practice with Physical or Psychological Action

This should be a human interest shot with minimum size 5"x7" if printed. The caption should say: who, what, when, where, how, and why.

Other Suggested Projects

- (1) Photograph a jazz musician in action.
- (2) Collect several examples of good picture layouts.
- (3) Pick an interesting place where you can create a picture story by making something happen. For example, photograph how people react to eggs in an unlikely place.
- (4) Select a subject of something that you believe should be changed—such as homelessness, drugs, littering etc. and after researching the subject do a series of documentary photos.
- (5) Select an interesting subject locale and photograph, in documentary style, the people that frequent it. For example, The Washington Metro.
- (6) A day in a person's life, i.e. a teacher, a policeman, a day in school etc.
- (7) Environmental portraits of men at work
- (8) A picture story or photo essay of your family
- (9) Select an interesting poem and illustrate it with photos.
- (10) Photograph something you dislike very much and show why you dislike it.
- (11) A series of pictures about an angry baby
- (12) A series of pictures showing Mother Love
- (13) A girl washing her hair
- (14) Make a single picture showing a traffic situation at rush hour. The purpose is to show automobile traffic on a main street and need for civil improvement.

- (15) Take a human interest shot of children at a Crowd Event.
- (16) Here you play the role of a roving reporter. Find something going on and make an interesting shot. Check the newspaper Calendar of Events. Shoot 2 pictures that are timely and will stand alone. Write a caption for them and affix the captions to the back of the pictures with rubber cement.
- (17) Spectators at a High School Football Game
- (18) Big, fat, booming; dusk or evening city shot.
- (19) A definitive shot of an elderly person raking leaves
- (20) Pictures of a city policeman off duty—nice guy shot
- (21) Make a sympathetic and revealing shot of a good friend. Get the environment to typify the subject.
- (22) College spirit on campus such as faithful scholar, apple polisher, cut-up etc.
- (23) 6-8 picture series on dishwashing that is different and entertaining. No Words. Pictures must get the story across.
- (24) How to do it series of 5-6 pictures
- (25) Documentary, informal, environmental portraits
- (26) Shoot different people doing things which typify them. Shoot interesting faces and gestures, groups, humorous oddity.
- (27) Select and shoot a Documentary Project.
- (28) Select and shoot a Photo Essay Project.
- (29) Make sinister pictures of birds.
- (30) A tender kiss
- (31) A series of pictures that paint a picture of evil
- (32) Make a photo-essay that accents machinery. Emphasize the parts of machinery—use high key and low key, high contrast, blurred movement, montage, abstraction or any of countless other approaches.

- (33) The idea of this project is to relate people and machines. Take a series of pictures that show a machine and the operator. Show the machine as an extension of man. You may want to approach the subject in terms of what it does or what it is for (its function).
- (34) A series of pictures showing only hands and/or close-ups of hands and faces
- (35) Boys photograph “the girl next door” and girls photograph “the boy next door”. Make a series of pictures that reveal the person and use the “technique of the snapshot”. Your pictures should look professional but they should be realistically documentary. Think and see like a professional but act like a snap shooter to take the pressure off.
- (36) Love between husband and wife or mother and child
- (37) A series of pictures about cats
- (38) A series of pictures taken in a school classroom or around the school
- (39) A series of self-portraits narrated with a poem